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which are new to us. His best means of accomplishing this is to help us to rid ourselves of the films of prejudice through which we all are obliged to some extent to peer.

The critic or "picture talker" must help us to be ready for a variety of messages in a work of art. We know through our experience with comedies and tragedies in literature that art may give many emotions other than easy pleasure. He must help us to know that a picture which may be an indifferent record of the appearance of Provincetown Harbor, may yet be a miracle of loveliness in its design. The gallery lecturer must help us know the profound elation which comes when we discover the tendency toward order where there was apparent chaos, to know that there is a pleasure even in the expectation of that order in the "new, odd huddle of lines" in an unfamiliar work. He must also help us to know that the love of a picture is not always love at first sight; that it is never a love that comes at anyone's bidding—not even at the bidding of a high "authority."

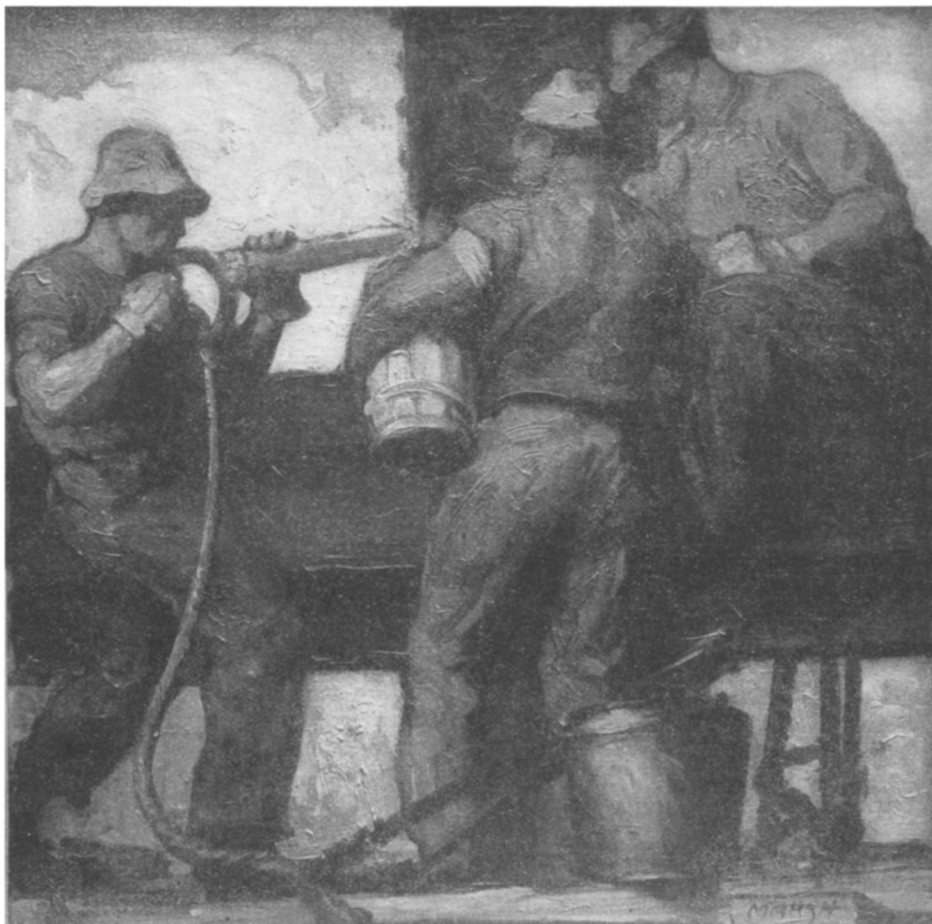
For we cannot receive our esthetic experience second hand. With the open-minded attitude which is ready to accept a "message" from any work however old or however new, there must be combined an insistence upon receiving that message at first hand and for ourselves. The gallery lecturer who in any way attempts to come between us and the superlative delight of growing into the love of a work of art through our growing acquaintance with it, shows us at the start his (or "her") failure to grasp the first essential of leadership in art appreciation.



SKETCH FOR DECORATION—BY JOHN W. NORTON
ALUMNI EXHIBITION

ALUMNI EXHIBITION

WHEN the first exhibition of works by former students and instructors of the Art Institute was planned a year ago, it was conceived as an important Institute affair. Now that the project has been carried out and true values are revealed, it appears clearly in the light of a national event. Architecture, sculpture, painting, the graphic arts and those arts—so vital to the Nation—which lend the touch of the human spirit to industry and gild the settings of our daily lives, all these are shown. There is ground for rejoicing in the fact that the Art Institute has already played so creditable a part in forming the warp and woof of the art-fabric of our Country, and that this school has so richly contributed to one of the greatest of our national assets.



RIVETERS—BY FRED DANA MARSH, ALUMNI EXHIBITION

Among the participants, who were students in the School, are Karl Anderson, George Grey Barnard, George R. Barse, jr., Frederic Clay Bartlett, Franklin Booth, E. Irving Couse, Arthur B. Davies, Oliver Dennett Grover, Jules Guerin, Victor Higgins, Henry Salem Hubbell, John C. Johansen, Evelyn B. Longman, Orson Lowell, Fred Dana Marsh, Lawrence Mazzanovich, Neysa McMein, Charles J. Mulligan, Lawton

Parker, Jane Peterson, Henry R. Poore, Albert Sterner, Gardner Symons, John H. Vanderpoel, Bessie Potter Vonnoh, to mention only a small portion of the well-known names in the catalogue.

Among those not previously mentioned, who have taught in the School are Emil Carlsen, William M. Chase, Ralph Clarkson, Frank Duveneck, Hermon A. MacNeil, Gari Melchers, Albin Polasek, Sorolla, Lorado Taft, and Leonard Volk.